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HARRY CHRISTOPHERS ARTISTIC DIRECTOR
HANDEL SAMSON
MAY 2 + 4, 2014
SYMPHONY HALL
H+H
2013–2014
199TH SEASON



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WELCOME TO HANDEL *SAMSON*



PHOTO: GRETJEN HELENE

We hope you can feel the excitement as we continue our path to the 2015 Bicentennial celebrations. We are getting closer every day! Yet as we look with great anticipation to the future, let us also take this opportunity to revisit our recent successes during this 199th season, accomplishments that we could not have achieved without you, our loyal audience.

From Bach's Mass in B Minor to Vivaldi's Gloria, this season has been a stunning platform for H+H's exceptional talent: Concertmaster Aisslinn Nosky and Blue Heron's Scott Metcalfe leading the Period Instrument Orchestra and Chorus in innovative programs; our youth choirs singing with pride from the stage of Symphony Hall; a majestic *Messiah* that will be immortalized in an upcoming CD release; guest conductors Grant Llewellyn and Richard Egarr making the music of Haydn, Mozart, and Beethoven explode with expression; and a deeply moving choral pairing of Bach and Byrd.

And it is not over. It is a great privilege to present to you today Handel's *Samson*, followed later this month by Mozart's arrangement of Handel's opera *Acis & Galatea,* in collaboration with the Mark Morris Dance Group and the Celebrity Series of Boston. It has been a powerful experience returning to *Samson*, a work that we premiered in the US in 1845, and seeing it inspire a new generation of listeners. At intermission or before the concert, we encourage you to visit the Cabot-Cahners Room on the first balcony level, where you will see a diverse range of visual artwork created by students of the Massachusetts College of Art and Design in response to Handel's brilliant score.

Also at today's concert, we have members of our staff who are here to help you subscribe to our Bicentennial Season. We have already had an enthusiastic response; do not delay to obtain the best seats for a very ambitious and celebratory roster of programs, from Baroque Fireworks! to a virtual mini-festival of oratorios that includes Bach's *St. Matthew Passion*, Mendelssohn's *Elijah*, and Haydn's *Creation.*

As always, our deepest gratitude for your active participation in the life of the Handel and Haydn Society.

Marie-Hélène Bernard
Executive Director and CEO

Harry Christophers
Artistic Director

Nicholas Gleysteen
Chairman

P A S S I O N



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ABOUT THE HANDEL AND HAYDN SOCIETY

Founded in Boston in 1815, the Handel and Haydn Society (H+H) is considered America's oldest continuously performing arts organization. H+H will celebrate its Bicentennial in 2015 with a series of special concerts and initiatives to honor 200 years of music making. Under Artistic Director Harry Christophers' leadership, H+H's mission is to enrich life and influence culture by performing Baroque and Classical music at the highest levels of artistic excellence, and by providing engaging, accessible, and broadly inclusive music education and training activities. H+H's Period Instrument Orchestra and Chorus present live and recorded historically informed performances of this repertoire in ways that stimulate the musical and cultural life of the Greater Boston community and beyond.

H+H's esteemed tradition of innovation and excellence began in the 19th century with the American premieres of Handel's *Messiah*, Haydn's *Creation*, Verdi's Requiem, and Bach's *St. Matthew Passion*. Today, H+H is widely known through its concert series, tours, local and national broadcasts, and recordings. Its nine-program series is held at Symphony and Jordan Halls in Boston and Sanders Theatre in Cambridge. H+H's first recording with Harry Christophers, *Mozart Mass in C Minor*, was issued in September 2010 on the CORO label. Subsequent releases included *Mozart Requiem* (2011) and *Mozart Coronation Mass* (2012), as well as *Haydn, Vol. 1* (September 2013) and *Joy to the World: An American Christmas* (October 2013). Planned future releases include *Handel Messiah* (2014) and *Haydn The Creation* (2015).

As a 21st-century performing arts organization, H+H's primary roles are to perform and educate, and to serve as a resource center and community partner. The Karen S. and George D. Levy Education Program, established in 1985, reaches over 10,000 children each year in underserved Greater Boston communities. H+H also maintains partnerships with cultural and higher education institutions. It offers college students opportunities to learn about and perform Baroque and Classical music; presents public programming at libraries, community centers, and museums; and hosts free lectures and symposia.

Leadership

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Executive Director/CEO

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Artistic Director

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Associate Conductor/
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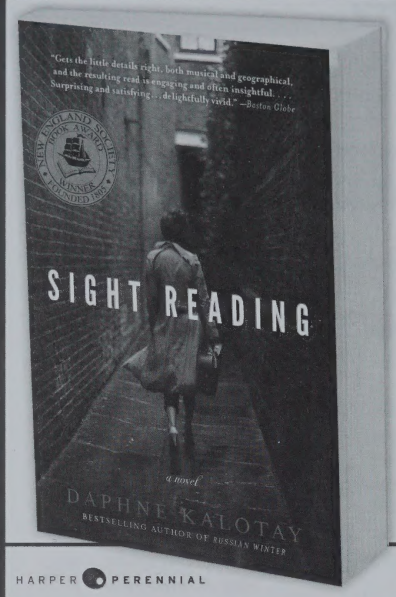
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PHOTO: STU ROSNER

ARTISTIC DIRECTOR
HARRY CHRISTOPHERS, CBE

Harry Christophers is in his fifth season as Artistic Director of the Handel and Haydn Society. Since his appointment in 2009, Christophers and H+H have embarked on an ambitious artistic journey towards the organization's 2015 Bicentennial with a showcase of works premiered in the United States by H+H since 1815, broad education programming, community outreach activities and partnerships, and the release of a series of recordings on the CORO label.

Christophers is known internationally as founder and conductor of the UK-based choir and period instrument ensemble The Sixteen. He has directed The Sixteen throughout Europe, America, and the Far East, gaining a distinguished reputation for his work in Renaissance, Baroque, and 20th- and 21st-century music. In 2000, he instituted The Choral Pilgrimage, a tour of British cathedrals from York to Canterbury. He has recorded over 120 titles for which he has won numerous awards, including a *Grand Prix du Disque* for Handel *Messiah*, numerous *Preise der Deutschen Schallplattenkritik* (German Record Critics Awards), the coveted Gramophone Award for Early Music, and the prestigious Classical Brit Award (2005) for his disc *Renaissance*. In 2009, he received one of classical music's highest accolades, the Classic FM Gramophone Awards Artist of the Year Award.

Harry Christophers is also principal guest conductor of the Granada Symphony Orchestra and a regular guest conductor with the Academy of St. Martin in the Fields. In October 2008, Christophers was awarded an Honorary Degree of Doctor of Music from the University of Leicester. He is an Honorary Fellow of Magdalen College, Oxford and also of the Royal Welsh Academy for Music and Drama and was awarded a CBE (Commander of the Most Excellent Order of the British Empire) in the 2012 Queen's Birthday Honors.

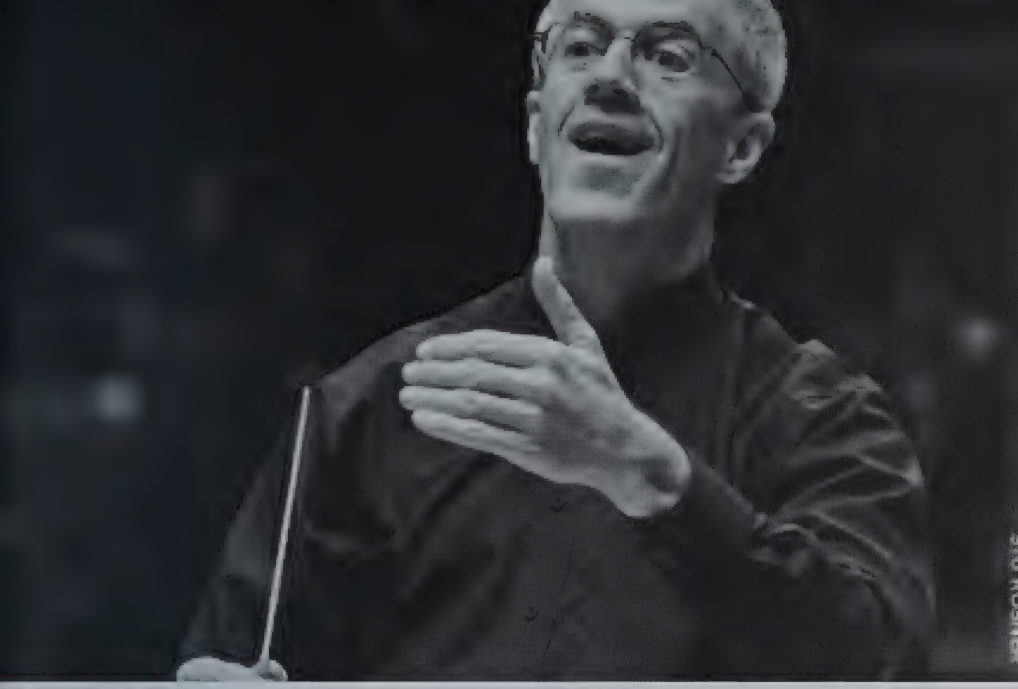
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POST-CONCERT PARTY

Raise a glass to Harry Christophers and the Period Instrument Orchestra and Chorus for an unforgettable 199th Season and say farewell to John Finney!

Sunday, May 4, 2014
Immediately following the performance
Lucca Back Bay
116 Huntington Ave, Boston
$35 per person

Tickets available at the door.



THANK YOU JOHN FINNEY!

After more than 24 years of distinguished service, John Finney is stepping down next month as H+H Associate Conductor and Chorusmaster. We will miss his leadership, clarity in vision, and inspiring musicianship.

John has directed many marvelous H+H performances over the years, from a stirring 1997 performance of *Messiah* to a noble Bach Magnificat in 2008. A creative programmer and brilliant keyboardist, he has also served as a mentor to many students through our Collaborative Youth Concerts and other education programs. As Chorusmaster, John has helped shape the H+H Chorus into one of the country's great singing ensembles. His positive impact on H+H will carry on for many years to come.

We are grateful to John for his incredible talent and generous spirit. We wish him the very best in all future endeavors!



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ARTISTIC DIRECTOR'S NOTE



For many years, Handel's *Samson* was considered the programming antidote to *Messiah*. However, over the past few decades, it has been neglected, and I sincerely hope that our performances go some way to rectifying that neglect.

From its first performance in 1742, *Samson* was an immediate success. Indeed, the ever-cynical Horace Walpole said, "Handel has set up an oratorio against the operas and succeeds." For me, it is simply one of the most complete works by this great man, for he responds to an exquisite libretto with a score full of elaborate instrumental coloring and sumptuous vocal writing. One of the most outstanding aspects of the work is that Handel composed it within a month after completing *Messiah*. Two masterpieces in quick succession is some feat. *Samson* opens with a festival and closes with an elegy. Its finale is rightly established as one of the most famous arias of all time: "Let the bright Seraphim in burning row / Their loud, uplifted angel-trumpets blow."

Once again, we have assembled a fine cast of text-led singers who will bring this oratorio of suffering, despair, seduction, and ultimate self-sacrifice to life.

Harry Christophers

Harry Christophers

PROGRAM
HANDEL *SAMSON*

Friday May 2, 2014 at 7.30pm
Sunday May 4, 2014 at 3pm
Symphony Hall

Harry Christophers, *conductor*

Handel and Haydn Society Period Instrument Orchestra and Chorus

Joshua Ellicott, *tenor (Samson)*
Joélle Harvey, *soprano (Dalila, wife of Samson)*
Catherine Wyn-Rogers, *mezzo-soprano (Micah, friend to Samson)*
Matthew Brook, *bass-baritone (Manoah, father to Samson)*
Dashon Burton, *bass-baritone (Harapha, a giant)*
Stefan Reed, *tenor (Messenger)*
Sonja DuToit Tengblad, *soprano (Israelitish woman)*

Samson, HWV 57 — George Frideric Handel (1685–1759)

Act I

INTERMISSION

Act II

Act III

Program text begins on page 26.

Related Event:

OVATION!
Sunday, May, 4, 2014, immediately following the performance
Lucca Back Bay, 116 Huntington Ave, Boston
$35 per person
Tickets available at the door

These performances are being recorded for September 2014 broadcast on 99.5 WCRB. Broadcasts are generously underwritten by Howard & Darcy Fuguet.

PROGRAM SPONSORS

This program is generously underwritten by John J. Winkleman Jr. and an anonymous donor.

This program is made possible in part with the support of the Board of Overseers of the Handel and Haydn Society, and is supported in part by the National Endowment for the Arts.



The artists' appearances are made possible by the generous support of the following individuals:

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The Handel and Haydn Society Chorus is funded in perpetuity by Jane and Wat Tyler.

We ask for your help in creating a positive concert experience for the performers and those around you. Cell phones and other audible devices should be switched off during the concert.

Photography and recording of any kind are strictly prohibited.

The concert runs approximately 3 hours, including intermission.

Food and beverages are not permitted inside the hall.

The Handel and Haydn Society is funded in part by the Massachusetts Cultural Council, a state agency, and the National Endowment for the Arts.

The Handel and Haydn Society Chorus is funded in part by a generous gift from the Wintersauce Foundation.

*The Handel and Haydn Society is a proud member of Chorus America (*chorusamerica.org*), a national organization that supports and promotes professional, volunteer, and youth choruses, and of Early Music America (*earlymusic.org*), a service organization that supports the field of early music in North America.*

*The Handel and Haydn Society is proud to be a Principal Sponsor of the Boston Singers' Relief Fund (*provocal.org*).*


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Christina Day Martinson†
Associate Concertmaster
Joan & Remsen Kinne Chair
Jesse Irons
Linda Quan
Krista Buckland Reisner
Jane Starkman
Guiomar Turgeon

VIOLIN II
Susanna Ogata*
Assistant Concertmaster
Dr. Lee Bradley III Chair
Anne Black
Tatiana Daubek
Julie Leven
Julia McKenzie

VIOLA
David Miller*
Chair funded in memory of Estah & Robert Yens
Laura Jeppesen
Jenny Stirling

CELLO
Guy Fishman*
Candace & William Achtmeyer Chair
Paul Dwyer
Colleen McGary-Smith

BASS
Robert Nairn*
Amelia Peabody Chair

FLUTE
Wendy Rolfe*
Andrea LeBlanc

OBOE
Stephen Hammer*
Chair funded in part by Dr. Michael Fisher Sandler
Marc Schachman

BASSOON
Andrew Schwartz*
Marilyn Boenau

HORN
James Hampson*
Grace & John Neises Chair
Robert Marlatt

TRUMPET
Jesse Levine*
Bruce Hall

TIMPANI
Gary DiPerna*

ARCHLUTE
Paula Chateauneuf*

HARPSICHORD/ORGAN
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Justin Blackwell

† Concertmaster
* Principal

String players are listed alphabetically within each section, after the principal

CHORUS

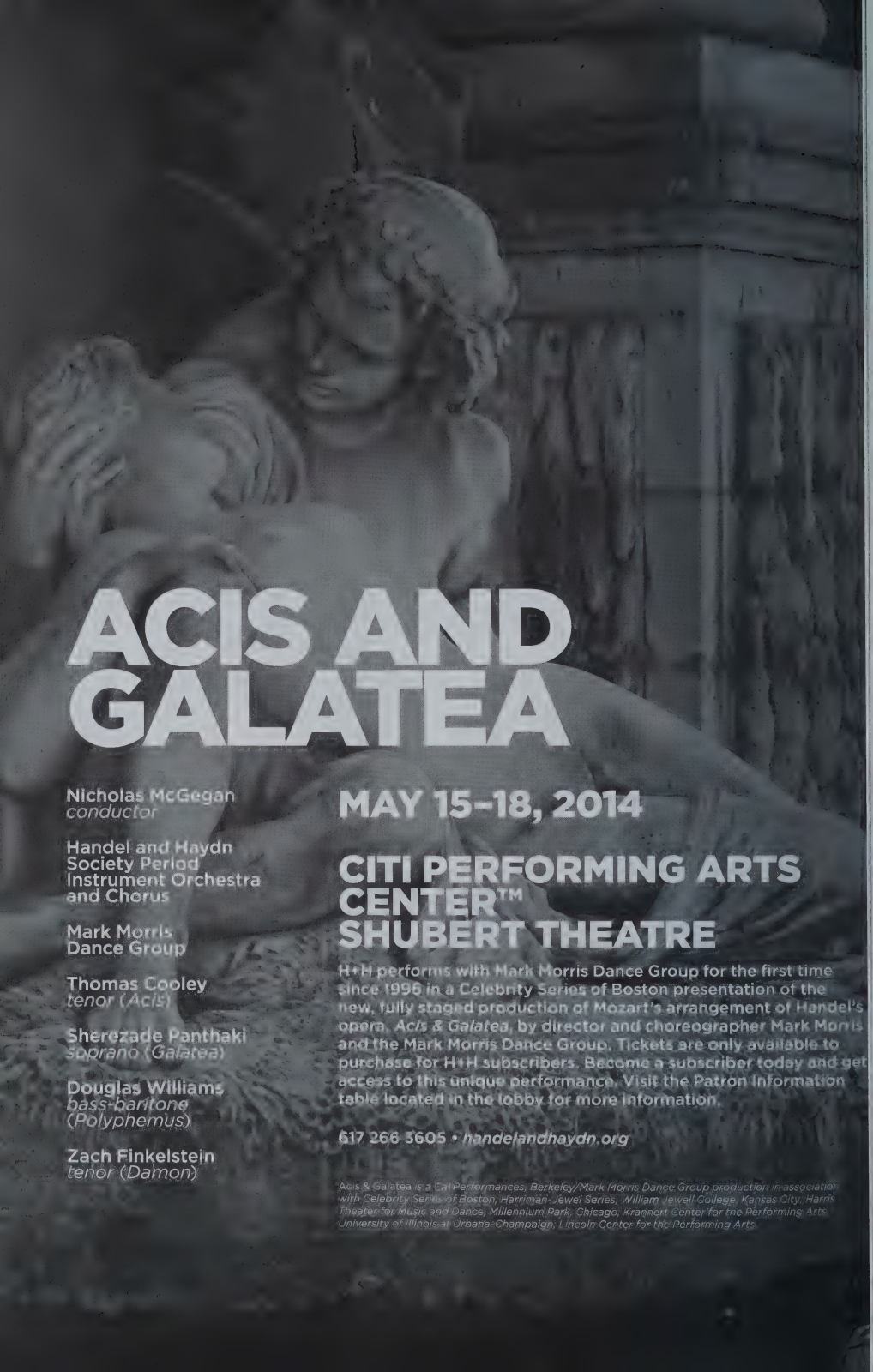
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Chorus prepared by Harry Christophers

SOPRANO
Elissa Alvarez
Jennifer Ashe
Jessica Cooper
Monica Hatch
Jessica Petrus
Margot Rood
Sonja DuToit Tengblad
Erika Vogel
Brenna Wells
Shari Alise Wilson

ALTO
Mary Gerbi
Katherine Growdon
Catherine Hedberg
Margaret Lias
Thea Lobo
Miranda Loud
Clare McNamara
Martin Near

TENOR
Jonas Budris
Marcio de Oliveira
Thomas Gregg
Randy McGee
Alex Powell
Stefan Reed

BASS
Jonathan Barnhart
Glenn Billingsley
Woodrow Bynum
Jacob Cooper
Thomas Dawkins
Bradford Gleim



ACIS AND GALATEA

Nicholas McGegan
conductor

Handel and Haydn Society Period Instrument Orchestra and Chorus

Mark Morris Dance Group

Thomas Cooley
tenor (Acis)

Sherezade Panthaki
soprano (Galatea)

Douglas Williams
bass-baritone (Polyphemus)

Zach Finkelstein
tenor (Damon)

MAY 15–18, 2014

CITI PERFORMING ARTS CENTER™ SHUBERT THEATRE

H+H performs with Mark Morris Dance Group for the first time since 1996 in a Celebrity Series of Boston presentation of the new, fully staged production of Mozart's arrangement of Handel's opera, *Acis & Galatea*, by director and choreographer Mark Morris and the Mark Morris Dance Group. Tickets are only available to purchase for H+H subscribers. Become a subscriber today and get access to this unique performance. Visit the Patron Information table located in the lobby for more information.

617 266 3605 • *handelandhaydn.org*

Acis & Galatea is a Cal Performances, Berkeley/Mark Morris Dance Group production in association with Celebrity Series of Boston, Harriman-Jewell Series, William Jewell College, Kansas City, Harris Theater for Music and Dance, Millennium Park, Chicago, Krannert Center for the Performing Arts, University of Illinois at Urbana-Champaign, Lincoln Center for the Performing Arts.

ARTIST PROFILES



Joshua Ellicott, *tenor (Samson)*
Tenor Joshua Ellicott last appeared with the Handel and Haydn Society in 2012 in critically acclaimed performances of Bach's *St. Matthew Passion* as the Evangelist. Born in Manchester, England, Ellicott has built a varied career with interests ranging from early music to contemporary repertoire and from recitals and concerts to opera, performed with some of the finest ensembles and musicians.

Recent concert performances include Third Squire (Wagner's *Parsifal*) at the 2013 BBC Proms with the Hallé Orchestra under Sir Mark Elder, a Monteverdi Vespers tour under Emmanuelle Haim, a Viennese gala concert with the Hallé under David Parry, Beethoven's Ninth Symphony with the Royal Philharmonic Orchestra, Andres (Berg's *Wozzeck*) with the Philharmonia Orchestra under Esa-Pekka Salonen, Schubert's Mass in E-flat with Daniel Harding at the St. Denis Festival, Mozart's Requiem in Japan with Harding and the Swedish Radio Symphony Orchestra, Handel's *L' Allegro* with the Netherlands Radio Chamber Orchestra, Handel's *Theodora* with the Scottish Chamber Orchestra, Purcell's *The Fairy Queen* with the Gabrieli Consort under Paul McCreesh, and Handel's *Saul* with The Sixteen.

Future plans include recitals at the Leeds and Oxford Lieder festivals, Rossini's *Petite messe solennelle* with the King's Consort, and Bach's *Easter Oratorio* with the RTE National Symphony Orchestra.



Joélle Harvey, *soprano (Dalila)*
Soprano Joélle Harvey last appeared with the Handel and Haydn Society in last season's Handel *Jephtha*. Recognized as one of the most promising young talents of her generation, she is the recipient of a First Prize Award in 2011 from the Gerda Lissner Foundation Vocal Competition, a 2009 Sara Tucker Study Grant from the Richard Tucker Foundation, and a 2010 Encouragement Award (in honor of Norma Newton) from the George London Foundation Vocal Competition. Recent and future highlights include her Covent Garden in Cavalli's *Ormindo*, performances with the Glyndebourne Festival Opera in Mozart's *La finta giardiniera* and the Dallas Opera in Tod Machover's *Death and the Powers*, as well as appearances on the concert stage with the New York Phiharmonic (Handel's *Messiah*), San Francisco Symphony (Beethoven's Mass in C), and the Milwaukee Symphony (Schubert's Mass No. 6).

Additional engagements of note include Susanna in *Le nozze di Figaro* on tour with the Glyndebourne Festival, *Carmina Burana* and Gilbert and Sullivan's *Iolanthe* with the San Francisco Symphony, Handel's *Messiah* and Bach's Mass in B Minor with The English Concert, and Michal in Handel's *Saul* with The Sixteen. A native of Bolivar, New York, Harvey appears on CORO's recording of Handel's *Saul,* conducted by Harry Christophers and released in 2012.

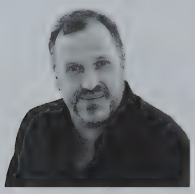


Catherine Wyn-Rogers, *mezzo-soprano (Micah)*
Mezzo-soprano Catherine Wyn-Rogers last appeared with the Handel and Haydn Society in Handel *Jephtha* last season. Wyn-Rogers works extensively in recital and oratorio, appearing with the major British orchestras and choral societies. She is equally renowned for her performances with period-instrument orchestras. Her recent engagements include appearances with the London Philharmonia, the BBC Symphony Orchestra, the Netherlands Radio Orchestra, the European Union Youth

Orchestra, and her debut with the Vienna Philharmonic Orchestra.

Wyn-Rogers appears regularly on the opera stage with the English National Opera, the Royal Opera House, Covent Garden, and the Bavarian State Opera. Recent engagements include Wagner's *Das Rheingold* in Munich, Britten's *Peter Grimes* in Tokyo, and Deborah Warner's staged production of *Messiah* for the Opéra de Lyon. Wyn-Rogers will make her debut with the Metropolitan Opera in Richard Strauss' *Arabella* and with the Glyndebourne Festival with Britten's *Rape of Lucretia*.

Wyn-Rogers' numerous recordings include Handel's *Samson* with The Sixteen under Harry Christophers, Mozart's Vespers with Trevor Pinnock for Deutsche Grammophon, Vaughan Williams' *Serenade to Music* with Roger Norrington for Decca, and Elgar's *The Dream of Gerontius* for EMI.



Matthew Brook, *bass-baritone (Manoah)*
A frequent performer with H+H, bass-baritone Matthew Brook returns after critically acclaimed performances of Jesus in H+H's 2012 Bach *St. Matthew Passion*. He has appeared as a soloist throughout Europe, Australia, South Africa, and the Far East, and has sung extensively as a recitalist and concert artist. He has also performed at many of Europe's top festivals, including The Edinburgh Festival and the BBC Proms.

Brook leapt to fame with his 2007 award-winning recording of Handel's *Messiah* with the Dunedin Consort, followed by equally critically acclaimed recordings of Handel's *Acis and Galatea* and the *St. Matthew Passion*. Recent and future highlights include recordings of Bach's *Christmas Oratorio* and Rameau's *Anacréon* with the Orchestra of the Age of Enlightenment, as well as performances of Bach's *St. John Passion* with the Monteverdi Choir and *St. Matthew Passion* with the Seattle Symphony Orchestra, Vaughan Williams' *Sea Symphony* with the Hallé, Brahms' *Ein deutsches Requiem* with the Royal Northern Sinfonia, Rossini's *Petite messe solennelle* with the King's Consort, Stravinsky's *Pulcinella* with the BBC National Orchestra of Wales, and the world premiere of Barry Guy's *Time Passing* with Camerata Zurich.



Dashon Burton, *bass-baritone (Harapha)*
Praised for his "nobility and rich tone" (*The New York Times*) and his "enormous, thrilling voice seemingly capable ... [of] raising the dead" (*The Wall Street Journal*), bass-baritone and Grammy winner Dashon Burton makes his H+H debut with Handel *Samson*.

For the 2013–2014 season, Burton also makes his debut with the Cleveland Orchestra in Janacek's *The Cunning Little Vixen* led by Franz Welser-Möst. He performed with the Charlotte Symphony for the Bach *St. Matthew Passion* and returned to Carnegie Hall twice with the Oratorio Society of New York for Handel's *Messiah*, as well as Arvo Pärt's *Passion* with Ensemble ACJW.

Burton appears frequently at Trinity Church Wall Street with music director Julian Wachner, with whom he has sung Bach's *St. John Passion* and Handel's *Messiah* at Lincoln Center's Alice Tully Hall. In addition to his work in early music, Burton is an avid performer of new music and has premiered works by Edie Hill and William Brittelle. He is a founding member of Roomful of Teeth (under the direction of Brad Wells), an ensemble devoted to new compositions and winners of the 2013 Grammy award for Best Chamber Music/Small Ensemble Performance.



Stefan Reed, *tenor (Messenger)*
Tenor Stefan Reed has sung with the Handel and Haydn Society Chorus since 2009. Originally from Glasgow, Virginia, Reed is enjoying an active performance career in Greater Boston and nationally. Recent solo engagements include performances of Mozart's Requiem and Haydn's *Missa in tempore belli* with the Dedham Choral Society, Bach's Mass in B Minor with Boston Cecilia, and Britten's *Cantata Misericordium* and Haydn's *Missa in tempore belli* with Coro Allegro. With the Handel and Haydn Society, he has performed solos in Bach's Mass in B Minor, Bach's Magnificat, Bach's *Christmas Oratorio,* and Handel's *Israel in Egypt*. Other solo performances include Mozart's Requiem, Rachmaninoff's Vespers, and Schumann's *Paradise and the Peri* with the Back Bay Chorale, as well as numerous performances with the Miami-based ensemble Seraphic Fire, the Mount Vernon Symphony, Marsh Chapel Choir and Collegium, the Tanglewood Chamber Music Ensemble, and both the Boston and Maryland Masterworks Chorales. Reed spent two summers as a fellow at the Tanglewood Music Festival. He completed his master's degree in vocal performance at the New England Conservatory and received his BA in music from George Mason University.



Sonja DuToit Tengblad, *soprano (Israelitish woman)*
Soprano Sonja DuToit Tengblad has been a member of the Handel and Haydn Society Chorus since 2011. Tengblad is a versatile performer with credits spanning the Renaissance era through the most current composers of our time. Recent highlights include Knussen's *Symphony No. 2* with the Boston Modern Orchestra Project, and Mozart's *Exsultate Jubilate* with the New York City Chamber Orchestra at Carnegie Hall. Upcoming solo debuts include *Acis and Galatea* with the Blue Hill Bach Festival, Messiah with the New Bedford Symphony and *Carmina Burana* with the Austin Symphony Orchestra.

A lover of new music, Tengblad has premiered many works and roles. She recently performed in the Boston premiere of Kati Agocs' *Vessel* with the Boston Modern Orchestra Project (recording released this upcoming fall), and joined BMOP again as the soprano soloist for Oliver Knussen's *Symphony No. 2* last spring. She also premiered the role of Maria in Diego Luzuriaga's *El Niño de los Andes* with VocalEssence of Minnesota, and was the soprano soloist for the American premiere of Siegfried Matthus' Te Deum in 2008.

An active ensemble singer, Tengblad performs with the 5-time Grammy-nominated ensemble Conspirare out of Austin, Texas; the Yale Choral Artists, the Oregon Bach Festival; Vox Humana out of Dallas, Texas; and Boston's Blue Heron, Emmanuel Music, and Lorelei Ensemble.



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SAMSON AND DELILA (C.1580) BY JOOS VAN WINGHE (1544–1603)

PROGRAM NOTES
SAMSON

> While they [the Philistines] were in high spirits, they shouted, "Bring out Samson to entertain us."... When they stood him among the pillars, Samson said to the servant who held his hand, "put me where I can feel the pillars that support the temple, so that I may lean against them." Now the temple was crowded with men and women; all the rulers of the Philistines were there and on the roof were about three thousand men and women watching Samson perform. Then Samson prayed to the Lord, "O Sovereign Lord, remember me."... Then Samson reached toward the two central pillars on which the temple stood. Bracing himself against them... Samson said, "Let me die with the Philistines!" Then he pushed with all his might, and down came the temple on the rulers and all the people in it. (Judges 16:25–30)

This passage from Judges inspired the poem *Samson Agonistes* by John Milton (1608–1674). The poem of over 1,750 lines was published in 1671 with *Paradise Regain'd*. Milton's poem focuses on the end of the Biblical story in Judges 13–16, in which Samson, an Israelite, having revealed the secret of his immense physical strength to his Philistine wife, Dalila, is captured, blinded, and bound in chains. In the end, he sacrifices himself for the Israelites.

Handel's *Samson*, an oratorio in three acts, sets a libretto by Newburgh Hamilton (1691–1761). Hamilton, who provided Handel with two other librettos, *Alexander's Feast* (1736) and the *Occasional Oratorio* (1746), adapted Milton's poem for this oratorio, highlighting a portion of the Biblical story that would have resonated with London audiences; many in England felt the nation's position in the world in the early eighteenth century reflected in the Old Testament struggles of the Israelites.

The continuing appeal of this oratorio has been the topic of some discussion. In his preface to the wordbook or libretto, Newburgh Hamilton said that Handel had united the "the most pleasing Airs of the Stage" with church music. More recent commentators cite the use of the chorus as both characters (the Israelites or Philistines) and observers. Another factor in the appeal of this oratorio lies in the simplicity of the plot: *Samson* is the story of a man who makes a decision.

In order to carry the listener into Samson's mindset, Handel juxtaposes pairs of characters. As the oratorio opens, Samson sings a recitative, full

of the stops and starts of an exhausted laborer. He explains how he can't rest because of "a solemn feast to Dagon" (the god of his captors). This feast forms the backdrop for the entire oratorio. The joyous chorus and trumpet fanfares of the Philistines' celebration ("Awake the trumpet's lofty sound") contrast sharply with Samson's next recitative of despair ("Why by an angel was my birth foretold?").

Next, Micah, a friend of Samson, comments on how "heroic Samson" is diminished "beyond report, thought or belief." Micah and Samson do not yet interact, each expressing their own anguish privately, as Micah then sings a lament for Samson that links his fate to that of Israel ("O mirror of our fickle state!"). Samson confirms this connection and takes the responsibility for Israel's plight on himself ("Whom have I to complain of but myself"), before Micah makes her presence known.

The true depth of Samson's misery is revealed in his aria "Total eclipse." Handel expresses Samson's isolation from his community (as a captive of the enemy) and from the world (through both his physical and metaphorical blindness) beautifully and explicitly in Samson's unaccompanied, descending lines. The halting rhythms that open and recur in the aria along with the sparse string accompaniment recall the opening recitatives that expressed Samson's exhaustion. The length of the aria is somewhat unexpected; however, it, too, underscores both Samson's situation and state of mind.

What Handel's audiences knew—and what will be stated openly in Act II—is how Samson brought all this on himself (or fate decreed it). He married a Philistine, Dalila, and then revealed to her that his hair was the source of his amazing strength. She shared his secret with her people and Samson is now blinded and a prisoner. While speaking to his father Manoah, Samson accepts responsibility for all that has happened both to him personally and to Israel; Samson's physical blindness is now related to his remorse over revealing his God-given gift ("My griefs forbid my eye to close") and his frustration for his people ("Why does the God of Israel sleep?"). For himself, Samson only hopes for death ("Soon shall these orbs to double darkness yield"), even though his father talks about negotiating Samson's release from captivity.

In Act II, Samson, having not yet made his decision, is at his lowest and most helpless point. The next character to enter is Dalila; Samson's conversation

GEORGE FRIDERIC HANDEL (1685–1759)

1685	Born in Halle on February 23 to Georg Händel (1622–1697) and his second wife, Dorothea Taust (1651–1730).
1703	Handel moves to Hamburg, a center for opera at the time.
1705	Handel's first opera, *Almira*, performs in Hamburg to great acclaim.
1709	Meets Antonio Vivaldi in Venice.
1710	Appointed Kapellmeister to the elector of Hanover. Handel is often absent from this German court to pursue his interests in London.
1714	Elector of Hanover becomes George I of England.
1720s	Handel's reputation grows largely through his operas.
1727	Handel becomes a naturalized English citizen.
1732	Handel creates what is known today as the English oratorio by enlarging an earlier work, *Esther.*
1759	Dies on April 14, 1759. It is estimated that 3,000 people attend his funeral at Westminster Abbey.

Charles Burney (1726–1814), musician, chronicler, and commentator on music, wrote his personal impressions of Handel, including:

> He was impetuous, rough, and peremptory in his manners and conversation, but totally devoid of ill-nature or malevolence. ... Handel's general look was somewhat heavy and sour; but when he *did* smile, it was his sire the sun, bursting out of a black cloud. There was a sudden flash of intelligence, wit, and good humour, beaming in his countenance, which I hardly ever saw in any other.

with her propels him to a decision. As a manifestation of his growing inner strength, Samson matches Dalila in power and has the last word in their duet, "Traitor to love."

Samson's journey back from hopelessness is characterized in his interactions with Harapha who comes to mock Samson. In another play on the word "see," referring to the battle in which Samson slew an army with the jawbone of an ass, Harapha claims that he would have beaten Samson on the battlefield. When Samson challenges Harapha to fight, he replies that Samson is not a worthy opponent ("The combat with a blind man I disdain"). Samson's initial encounter with Harapha ends like that with Dalia, in a duet in which Samson surpasses Harapha in strength—especially in the florid vocal passages (melismas) in Samson's music. Again, he has the final word. Mirroring the duets, the Act II finale features in a spectacular vocal "battle" a chorus in which the Israelites turn to Jehovah for help even as the Philistines turn to Dagon.

In Act III, Harapha returns to bring Samson to the Philistine celebration as entertainment. At first refusing, Samson finally relents, feeling his physical strength returning (with the passage of time, his hair has begun to grow again). Far more important is the fact that Samson has made a decision. Samson's resolution is heard in "Thus, when the sun," which uses imagery of morning dispelling the shadows, set in ascending lines with a gently pulsing accompaniment. The long lines and rising motion of the music create a serene feeling, indicating that Samson is at peace with what he intends to do.

The raucous sound of the chorus of Philistines, leaves Manoah fearing for his son's life. After hearing a terrible sound and the cries of the Philistines, a messenger delivers the news of the destruction of the Philistine temple and Samson's heroic death. A solemn funeral procession, with the most colorful orchestration in the entire oratorio, is followed by "Glorious hero," which also moves from low to high. There is a tender quality to Manoah's opening, followed by the women's call to "Bring the laurels," and the full chorus' plaintive lament. Sorrow turns to praise in the final aria ("Let the Bright Seraphim") and chorus, in which the strength of the Israelites is heard in the chordal exclamations "Let their celestial concert all unite."

Handel began composing *Samson* on September 14, 1741, within days of finishing *Messiah*. Handel completed

THE WORLD BEYOND

1698 Stock and commodity prices posted in Jonathan's Coffee House, established around 1680 in London. Another coffee house, Lloyd's, is popular with shipping merchants and sailors.

1707 Acts of Union passed by the parliaments in Scotland and England, creating the United Kingdom of Great Britain.

1713 Old State House built in Boston.

1717 Maria Theresa, the only female ruler of the House of Habsburg, born.

1725 Death of Peter the Great of Russia.

1726 *Gulliver's Travels* by Jonathan Swift published.

1729 Sir Isaac Newton's *Philosophiæ Naturalis Principia Mathematica* or *Principia* translated into English. It was first published in Latin in 1687.

1732 Benjamin Franklin begins publishing *Poor Richard's Almanack.*

this oratorio in less than six weeks, after which he went to Dublin where *Messiah* would be premiered. After returning from Dublin, Handel revised *Samson,* and it was premiered in London on February 18, 1743. A great initial success, *Samson* was revived (and revised) throughout Handel's lifetime. The work has never been entirely forgotten; audiences are kept riveted by the dramatic and poignant musical characterization of a person who seemed to have lost everything, but who realized an inner strength that reached beyond all else (sight, family, and country). Through his music, Handel made this hero human.

The concepts of "seeing" and "light" are used throughout the oratorio to refer to both Samson's physical circumstances and his mindset as he progresses from hopelessness to inner strength and fortitude. The storytelling is vivid; the music defines each character. Although there is no staging, the audience can "see" the dramatic situation being played out in the music. This is perhaps another play on seeing, one that Handel, as an experienced opera composer, brought to full fruition in this powerfully moving oratorio.

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PROGRAM TEXT

Words by Newburgh Hamilton (1691–1761)

ACT I

Overture

Recitative (Samson)
This day, a solemn feast to Dagon held,
relieves me from my task of servile
toil; unwillingly their superstition yields
this rest, to breathe heaven's air, fresh
blowing, pure and sweet.

Chorus (Priests of Dagon)
Awake the trumpet's lofty sound!
The joyful sacred festival comes round,
When Dagon king of all the earth is
crown'd.

Air (Philistine Woman)
Ye men of Gaza, hither bring
The merry pipe and pleasing string,
The solemn hymn, and cheerful song;
Be Dagon prais'd by ev'ry tongue!

Chorus (Priests of Dagon)
Awake the trumpet's lofty sound!
The joyful sacred festival comes round,
When Dagon king of all the earth is
crown'd.

Recitative (Samson)
Why by an angel was my birth foretold?
As in a fiery column ascending from off
the altar, in my parents' sight? Why was
my nurture order'd and prescrib'd as of
a person separate to God? If I must die,
betray'd and captiv'd thus, the scorn and
gaze of foes: Oh, cruel thought! My griefs
find no redress! They inward prey, like
gangren'd wounds, immedicable grown.

Recitative (Micah)
Oh, change beyond report, thought, or
belief! See, how he lies with languish'd
head, unpropt, abandon'd, past all hope!
Can this be he, heroic Samson, whom no
strength of man, nor fury of the fiercest
beast could quell? Who tore the lion, as
the lion tears the kid, ran weaponless on
armies clad in iron, useless the temper'd
steel, or coat of mail?

Air (Micah)
Oh, mirror of our fickle state!
In birth, in strength, in deeds how great!
From highest glory fall'n so low,
Sunk in the deep abyss of woe.

Recitative
Samson
Whom have I to complain of but myself?
Who heaven's great trust could not in
silence keep, but weakly to a woman
must reveal it. Oh, glorious strength! Oh,
impotence of mind! But without wisdom,
what does strength avail? Proudly secure,
yet liable to fall! God (when he gave it)
hung it in my hair, to show how slight the
gift. But, peace, my soul, strength was my
bane, the source of all my woes, each told
apart would ask a life to wail.
Micah
Matchless in might! Once Israel 's glory,
now her grief! We come (thy friends well
known) to visit thee.
Samson
Welcome, my friends!
Micah
Which shall we first bewail, thy bondage,
or lost sight?
Samson
O loss of sight, of thee I most complain!
Oh, worse than beggary, old age, or
chains! My very soul in real darkness
dwells!

Air (Samson)
Total eclipse! No sun, no moon!
All dark amidst the blaze of noon!
Oh, glorious light! No cheering ray
To glad my eyes with welcome day!
Why thus depriv'd Thy prime decree?
Sun, moon, and stars are dark to me!

Chorus (Israelites)
O first created beam! And thou great
word!
"Let there be light!" and light was over all,
One heav'nly blaze shone round this
earthly ball.
To thy dark servant, life, by light afford!

Recitative
Samson
Ye see, my friends, how woes enclose me
round. But had I sight, how could I heave
my head for shame? Thus, for a word, or
tear, divulge to a false woman God's most
secret gift, and then be sung, or proverb'd
for a fool!
Micah
Here comes thy rev'rend sire, old Manoah,
with careful steps, and locks as white as
down.

Samson
Alas! Another grief that name awakes.
Manoah
Brethren and men of Dan, say, where
is my son, Samson, fond Israel's boast?
Inform my age!
Micah
As signal now in low dejected state, as in
the height of pow'r; see where he lies.

Accompagnato (Manoah)
Oh, miserable change! Is this the man, renown'd afar, the dread of Israel's foes? Who with an angel's strength their armies duell'd, himself an army! Now unequal match to guard his breast against the coward's spear.

Recitative (Micah)
Oh, ever failing trust in mortal strength! And O, what not deceivable and vain in man!

Accompagnato (Manoah)
The good we wish for often proves our bane. I pray'd for children, and I gain'd a son, and such a son, as all men hail'd me happy. But who'd be now a father in my stead? The blessing drew a scorpion's tail behind; this plant (select and sacred for awhile, the miracle of all!) was in one hour ensnar'd, assaulted, overcome, led bound, his foes' derision, captive, poor, and blind!

Air (Manoah)
Thy glorious deeds inspir'd my tongue,
Whilst airs of joy from thence did flow.
To sorrows now I tune my song,
And set my harp to notes of woe.

Recitative (Samson)
Justly these evils have befall'n thy son; sole author I, sole cause,

Accompagnato (Samson)
My griefs for this forbid mine eyes to close, or thoughts to rest. But now the strife shall end: me overthrown, Dagon presumes to enter lists with God, who, thus provok'd, will not convive, but rouse his fury soon, and his great name assert. Dagon shall stoop, ere long be quite despoil'd of all those boasted trophies won on me.

Air (Samson)
Why does the God of Israel sleep?
Arise with dreadful sound,
And clouds encompass'd round!
Then shall the heathen hear thy thunder deep.
The tempest of thy wrath now raise,
In whirlwinds them pursue,
Full fraught with vengeance due,
Till shame and trouble all thy foes shall seize!

Recitative
Manoah
For thee, my dearest son, must thou meanwhile lie, thus neglected, in this loathsome plight?
Samson
It should be so. Why should I live? Soon shall these orbs to double darkness yield.

Accompagnato (Samson)
My genial spirits droop, my hopes are flat; nature in me seems weary of herself; my race of glory run, and race of shame, death invocated oft shall end my pains, and lay me gently down with them that rest.

Air (Micah)
Then long eternity shall greet your bliss;
No more of earthly joys, so false and vain!

Chorus (Israelites)
Then round about the starry throne
Of Him who ever rules alone,
Your heav'nly-guided soul shall climb,
Of all this earthly grossness quit,
With glory crown'd, for ever sit,
And triumph over death, and thee, O Time.

END OF ACT I

ACT II

Recitative
Samson
My evils hopeless are; one pray'r remains:
a speedy death, to close my miseries.
Micah
Relieve thy champion, image of thy strength, and turn his labors to a peaceful end.

Air and Chorus
Micah
Return, O God of hosts! Behold
Thy servant in distress,
His mighty griefs redress,
Nor by the heathen be it told.
Chorus of Israelites
To dust his glory they would tread,
And number him amongst the dead.

Recitative
Micah
But who is this, that so bedeck'd and gay, comes this way sailing like a stately ship, with all her streamers waving in the winds; an odorous perfume her harbinger, a damsel train behind? 'Tis Dalila, thy wife.
Samson
My wife, my trait'ress? Let her not come near me.
Micah
She stands, and eyes thee fix'd, with head declin'd (like a fair flow'r surcharg'd with dew) she weeps; her words address'd to thee, seem tears dissolv'd, wetting the borders of her silken veil.
Dalila
With doubtful feet, and wav'ring resolution, I come, O Samson, dreading thy displeasure; but conjugal affection led me on, prevailing over fear and tim'rous doubt; glad if in aught my help or love could serve to expiate my rash, unthought misdeed.
Samson
Out, thou hyæna! 'Twas malice brought thee here! These are the arts of women false like thee, to break all vows, repent, deceive, submit, then with instructed skill again transgress. The wisest men have met such bosom snakes, beguil'd like me to ages an example.
Dalila
I would not lessen my offense, yet beg to weigh it by itself. What is it then but curiosity? A small female fault, greedy of secrets, but to publish them. Why would you trust a woman's frailty then, and to her importunity your strength? A mutual weakness mutual pardon claims.
Samson
How cunningly the sorceress displays her own transgressions, to upbraid me mine! I to myself was false, ere thou to me; bitter reproach, but true! The pardon, then, I to my folly give, take thou to thine!

Air (Dalila)
With plaintive notes and am'rous moan,
Thus coos the turtle left alone.

Recitative
Dalila
Alas! Th'event was worse than I foresaw: fearless at home of partners in my love, 'twas jealousy did prompt to keep you there both day and night, love's pris'ner, wholly mine.
Samson
Did love constrain thee? No, 'twas raging lust! Love seeks for love; thy treason sought my hate. In vain you strive to cover shame with shame: once join'd to me, though judg'd your country's foe, parents and all, were in the husband lost.

Air (Samson)
Your charms to ruin led the way,
My sense deprav'd,
My strength enslavd,
As I did love, you did betray.
How great the curse, how hard my fate
To pass life's sea with such a mate!

Recitative (Dalila)
Forgive what's done, nor think of what's past cure; from forth this prison-house come home to me, where with redoubled love and nursing care, (to me glad office!) my virgins and myself shall tend about thee to extremest age.

Air and Chorus
Dalila
My faith and truth, O Samson prove,
But hear me, hear the voice of love!
With love no mortal can be cloy'd,
All happiness is love enjoy'd.
Chorus of Virgins
Her faith and truth, O Samson, prove
But hear her, hear the voice of love!

Recitative
Samson
Ne'er think of that! I know thy warbling charms, thy trains, thy wiles, and fair enchanted cup. Their force is null'd; where once I have been caught, I shun the snare. These chains, this prison-house, I count the house of liberty to thine.
Dalila
Let me approach, at least, and touch thy hand.
Samson
Not for thy life, lest fierce remembrance wake my sudden rage to tear thee limb from limb. At distance I forgive: depart with that. Now triumph in thy falsehood; so farewell!
Dalila
Thou art more deaf to pray'rs than winds or seas. Thy anger rages an etemal tempest. Why should I humbly sue for peace, thus scorn'd, with infamy upon my name denounc'd? When in this land I ever shall be held the first of womankind,

living or dead. My praises shall be sung at solemn feasts, who sav'd my country from a fierce destroyer.

Duet
Dalila
Traitor to love! I'll sue no more
For pardon scorn'd, your threats give o'er!
Samson
Traitress to love! I'll hear no more
The charmer's voice, your arts give o'er!

Recitative
Micah
She's gone! A serpent manifest, her sting discover'd in the end.
Samson
So let her go! God sent her here to aggravate my folly.

Recitative
Micah
No words of peace, no voice enchanting fear, a rougher tongue expect. Here's Harapha, I know him by this stride and haughty look.
Harapha
I come not, Samson, to condole thy chance; I am of Gath, men call me Harapha; thou know'st me now. Of thy prodigious might much have I heard, incredible to me! Nor less displeas'd, that never in the field we met, to try each other's deeds of strength. I'd see if thy appearance answers loud report.
Samson
The way to know. were not to see, but taste.
Harapha
Ha! Dost thou then already single me? I thought that labor and thy chains had tam'd thee. Had fortune brought me to that field of death, where thou wrought'st wonder with an ass's jaw, I'd left thy carcass where the ass lay thrown.
Samson
Boast not of what thou would'st have done, but do.
Harapha
The honor certain to have won from thee I lose, prevented by thy eyes put out; to combat with a blind man, I disdain.

Air (Harapha)
Honor and arms scorn such a foe,
Though I could end thee at a blow;
Poor victory,
To conquer thee,
Or glory in thy overthrow!
Vanquish a slave that is half slain!
So mean a triumph I disdain.

Recitative
Samson
Cam'st thou for this, vain boaster? Yet take heed! My heels are fetter'd, but my hands are free. Thou bulk of spirit void, I once again, blind and in chains, provoke thee to the fight!
Harapha
O Dagon! Can I hear this insolence to me unus'd, not rend'ring instant death?

Duet
Samson
Go, baffled coward, go,
Lest vengeance lay thee low,
In safety fly my wrath with speed!
Harapha
Presume not on thy God,
Who under foot has trod
Thy strength and thee, at greatest need.

Recitative (Micah)
Here lies the proof: if Dagon be thy God, with high devotion invocate his aid, his glory is concern'd. Let him dissolve those magic spells that gave our hero strength; then know whose God is God; Dagon, of mortal make, or that Great One whom Abra'm's sons adore.

Chorus (Israelites)
Hear, Jacob's God, Jehovah, hear!
Oh, save us, prostrate at thy throne!
Israel depends on thee alone,
Save us, and show that thou art near!

Recitative (Harapha)
Dagon, arise, attend thy sacred feast! Thy honor calls, this day admits no rest.

Chorus (Priests of Dagon)
To song and dance we give the day,
Which shows thy universal sway.
Protect us by thy mighty hand.
And sweep this race from out the land!

Chorus with soloists (Dalila, Samson, Manoah, Harapha, Chorus of Virgins, Chorus of Israelites)
Fix'd in his everlasting seat,
Jehovah, Great Dagon rules the world in state.
His thunder roars, Heav'n shakes, and earth's aghast,
The stars with deep amaze,
Remain in stedfast gaze.
Jehovah, Great Dagon is of Gods the first and last.

END OF ACT II

ACT III

Recitative
Micah
More trouble is behind, for Harapha comes on amain, speed in his steps and look.
Samson
I fear him not, nor all his giant brood.
Harapha
Samson, to thee our lords thus bid me say: this day to Dagon we do sacrifice with triumph, pomp, and games; we know, thy strength surpasses human race; come then, and show some public proof to grace this solemn feast.
Samson
I am an Hebrew, and our law forbids my presence at their vain religious rites.
Harapha
This answer will offend; regard thyself.
Samson
Myself, my conscience and intemal peace! Am I so broke with servitude, to yield to such absurd commands, to be their fool, and play before their God? I will not come.
Harapha
My message, giv'n with speed, brooks no delay.

Air (Harapha)
Presuming slave, to move their wrath!
For mercy sue,
Or vengeance due
Dooms in one fatal word thy death!
Consider, ere it be too late,
To ward th'unerring shaft of fate.

Recitative
Micah
Reflect then. Samson, matters now are strain'd up to the height, whether to hold, or break. He's gone, whose malice may inflame the lords.
Samson
Shall I abuse this consecrated gift of strength, again returning with my hair, by vaunting it in honor to their god and prostituting holy things to idols?
Micah
How thou wilt here come off surmounts my reach; 'tis Heav'n alone can save, both us and thee.

Chorus (Israelites)
With thunder arm'd, great God, arise!
Help, Lord, or Israel's champion dies!
To thy protection this thy servant take,
And save, oh, save us for thy servant's sake!

Recitative
Samson
Be of good courage, I begin to feel some inward motions, which do bid me go.
Micah
In time thou hast resolv'd, again he comes.
Harapha
Samson, this second summons send our lords: art thou our captive, slave, and public drudge, yet dare dispute thy coming when we send? Haste thee at once; or we shall engines find to move thee, though thou wert a solid rock.
Samson
Vain were their art if tried, I yield to go, not through your streets be like a wild beast trail'd.
Harapha
You thus may win the lords to set you free.
Samson
In nothing I'll comply that's scandalous or sinful by our law. Brethren, farewell! Your kind attendance now, I pray, forbear, lest it offend to see me girt with friends. Expect of me you'll nothing hear impure, unworthy God, my nation, or myself.
Micah
So may'st thou act as serves His glory best.
Samson
Let but that spirit (which first rush'd on me in the camp of Dan) inspire me at my need.

Accompagnato
Samson
Then shall I make Jehovah's glory known! Their idol gods shall from his presence fly, scatter'd like sheep before the God of hosts.

Air (Samson)
Thus when the sun from's wat'ry bed
All curtain'd with a cloudy red,
Pillows his chin upon an orient wave;
The wand'ring shadows ghastly pale,
All troop to their infemal jail
Each fetter'd ghost slips to his sev'ral grave.

Accompagnato (Micah)
With might endur'd above the sons of men, swift as the lightning's glance His errand execute, and spread His name amongst the heathen round.

Air and Chorus (Micah, Israelites)
The Holy One of Israel be thy guide,
The angel of thy birth stand by thy side!
To fame immortal go,
Heav'n bids thee strike the blow:
The Holy One of Israel is thy guide.

Recitative
Micah
Old Manoah, with youthful steps, makes haste to find his son, or bring us some glad news.
Manoah
I come, my brethren, not to seek my son, who at the feast does play before the lords; but give you part with me, what hopes I have to work his liberty.

Chorus (Philistines)
Great Dagon has subdu'd our foe.
And brought their boasted hero low:
Sound out his pow'r in notes divine
Praise him with mirth, high cheer and wine.

Recitative
Manoah
What noise of joy was that? It tore the sky.
Micah
They shout and sing, to see their dreaded foe now captive, blind, delighting with his strength.
Manoah
Could my inheritance but ransom him, without my patrimony, having him the richest of my tribe.
Micah
Sons care to nurse their parents in old age; but you, your son!

Air (Manoah)
How willing my paternal love
The weight to share
Of filial care,
And part of sorrow's burden prove!
Though wand'ring in the shades of night,
Whilst I have eyes he wants no light.

Recitative
Micah
Your hopes of his deliv'ry seem not vain, in which all Israel's friends participate.
Manoah
I know your friendly minds, and–
Heav'n! What noise! Horribly loud, unlike the former shout.

Chorus (Philistines)
Hear us, our God! Oh, hear our cry!
Death, ruin, fall'n, no help is nigh,
Oh mercy, heav'n, we sink, we die!

Recitative
Micah
Noise call you this? An universal groan, as if the world's inhabitation perish'd! Blood, death, and ruin, at their utmost point!
Manoah
Ruin indeed! Oh, they have slain my son!
Micah
Thy son is rather slaying them; that cry from slaughter of one foe could not ascend. But see, my friends, one hither speeds, an Hebrew of our tribe.

Recitative
Messenger
Where shall I run, or which way fly the thoughts of this most horrid sight? O countrymen, you're in this sad event too much concern'd!
Micah
The accident was loud, we long to know from whence.
Messenger
Let me recover breath; it will burst forth.
Manoah
Tell us the sum, the circumstance defer.
Messenger
Gaza yet stands, but all her sons are fall'n.
Manoah
Sad, not to us! But now relate by whom?
Messenger
By Samson done.
Manoah
The sorrow lessens still, and nigh converts to joy.
Messenger
O Manoah! In vain I would refrain; the evil tale too soon will rudely pierce thy aged ear.
Manoah
Suspense in news is torture, speak them out!
Messenger
Then take the worst in brief — Samson is dead.
Manoah
The worst indeed! My hopes to free him hence are blasted all! But death (who sets all free) hath paid his ransom now.
Micah
Yet, ere we give the reins to grief, say first how died he? Death to life is crown, or shame.
Messenger
Unwounded of his enemies he fell, at once he did destroy, and was destroy'd. The edifice (where all were met to see) upon their heads, and on his own he pull'd.
Manoah
O, lastly over strong against thyself! A dreadful way thou took'st to thy revenge: glorious, yet dearly bought.
Micah
In life and death thou hast fulfill'd
thy work for which foretold: and now
thou ly'st victorious, though self-kill'd,
triumphant o'er a heap of slaughter'd
foes, more than thy life has slain. Let Israel now the voice of lamentation raise, and sing a parting requiem to thy honor'd soul.

Air and Chorus
Micah
Ye sons of Israel, now lament,
Your spear is broke, your bow's unbent.
Your glory's fled,
Amongst the dead
Great Samson lies,
For ever, ever, clos'd his eyes!
Chorus of Israelites
Weep, Israel, weep a louder strain;
Samson, your strength, your hero, is slain!

Recitative (Manoah)
Proceed we hence to find his body soak'd in vile Philistine blood; with the pure stream, and cleansing herbs wash off his clodded gore; then solemnly attend him to my tomb with silent obsequies, and fun'ral train.

Dead March (Instrumental)

PLEASE TURN PAGE QUIETLY

Recitative
Micah
The body comes; we'll meet it on the way with laurels ever green, and branching palm; then lay it in his monument, hung round with all his trophies, and great acts enroll'd in verse heroic, or sweet lyric song.
Manoah
There shall all Israel's valiant youth resort, and from his memory inflame their breasts to matchless valor, whilst they sing his praise.

Air and Chorus
Manoah
Glorious hero, may thy grave
Peace and honor ever have;
After all thy pains and woes
Rest etemal, sweet repose.
Israelitish Woman (Joélle Harvey)
The virgins too shall on their feastful days visit his tomb with flow'rs, and there bewail his lot unfortunate in nuptial choice.
Chorus of Virgins
Bring the laurels, bring the bays,
Strew his hearse, and strew the ways!
Israelitish Woman (Joélle Harvey)
May ev'ry hero fall like thee,
Through sorrow to felicity.
Chorus of Israelites
Glorious hero, may thy grave
Peace and honor ever have;
After all thy pains and woes
Rest etemal, sweet repose.

Recitative
Manoah
Come, come! No time for lamentation now, no cause for grief; Samson like Samson fell, both life and death heroic. To his foes ruin is left; to him eternal fame.
Micah
Why should we weep or wail, dispraise or blame, where all is well and fair to quiet us? Praise we Jehovah then, who to the end not parted from him, but assisted still, 'till desolation fill'd Philistia's lands, honor and freedom giv'n to Jacob's seed.

Air (Israelitish Woman - Sonja DuToit Tengblad)
Let the bright seraphim in burning row,
Their loud, uplifted angel trumpets blow.
Let the cherubic host, in tuneful choirs,
Touch their immortal harps with golden wires.

Chorus (Israelites)
Let the bright seraphim in burning row,
Their loud, uplifted angel trumpets blow.
Let their celestial concerts all unite,
Ever to sound his praise in endless blaze of light.

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Donald Wilkinson, Artistic Director
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Opening Night Gala
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Martin Kelly, *tenor*
Brian Moll, *piano*

June 7, 7:30 pm
Mary Jodice Organ Recital

June 8, 3:00 pm
Bach Cantata Concert
Festival apprentices
Orchestra members of Emmanuel Music
Donald Wilkinson, *conductor*

June 13, 7:30 pm
Barber, *A Hand of Bridge*
Moore, *Gallantry*
Vocal apprentices
Tim Steele, *piano*

Masterclasses

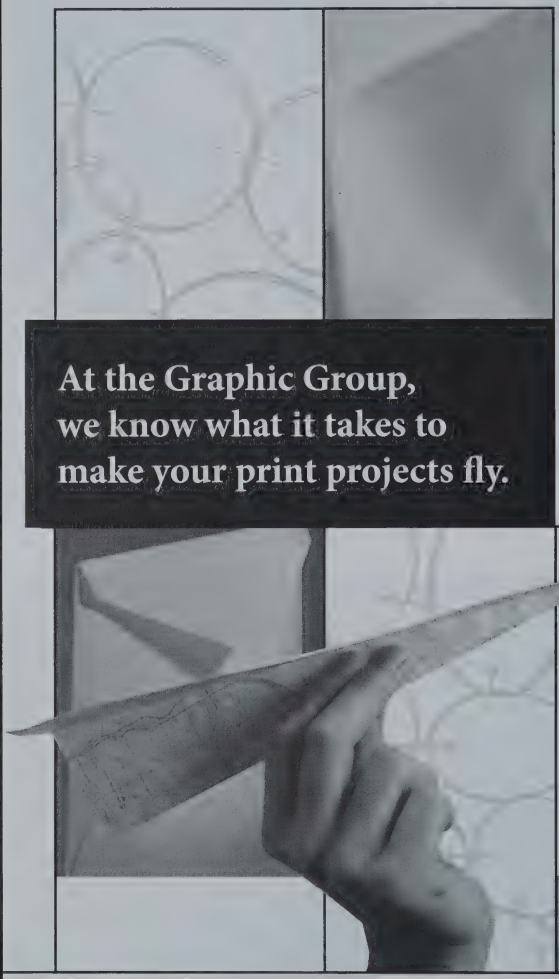
June 4, James Maddalena
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HARRY CHRISTOPHERS COACHES VAP SINGERS AT A REHEARSAL FOR BACH *ST. MATTHEW PASSION.*
PHOTO: KYLE T. HEMINGWAY

THE KAREN S. AND GEORGE D. LEVY EDUCATION PROGRAM

The Karen S. and George D. Levy Education Program provides music education for children in communities throughout eastern Massachusetts through five main components:

The **Vocal Arts Program (VAP)** provides talented young singers in grades 3–12 the opportunity to sing in a chorus, take musicianship classes, perform with professional musicians, and receive private voice instruction.

The **Vocal Quartet,** comprising H+H professional singers, visits schools with original presentations designed to teach music history in an entertaining, age-appropriate way.

Collaborative Youth Concerts bring choirs from Greater Boston area high schools together to perform alongside Handel and Haydn Society musicians in their home communities and Symphony Hall.

Coaching and Masterclasses led by Handel and Haydn Society musicians and conductors are offered to high school choruses and soloists, as well as college ensembles.

School Partnerships led by H+H teaching artists bring choral and music education programs to Boston's public schools.

The Education Program is endowed in perpetuity by Karen S. and George D. Levy.
Special thanks to Willma H. Davis, season sponsor of Alyson Greer, the Young Women's Chorus, and the Young Women's Chamber Choir.

UPCOMING PERFORMANCES AND AUDITIONS

VAP SPRING CHORAL CONCERT
May 18, 2014 at 5pm
Boston Latin School

VAP HIGH SCHOOL SOLOISTS SPRING RECITAL
June 11, 2014 at 7.30pm
NEC's Williams Hall

VAP HIGH SCHOOL SOLOISTS AUDITIONS
June 14, 2014
New England Conservatory

See the Education Program in action at *handelandhaydn.org/education.*

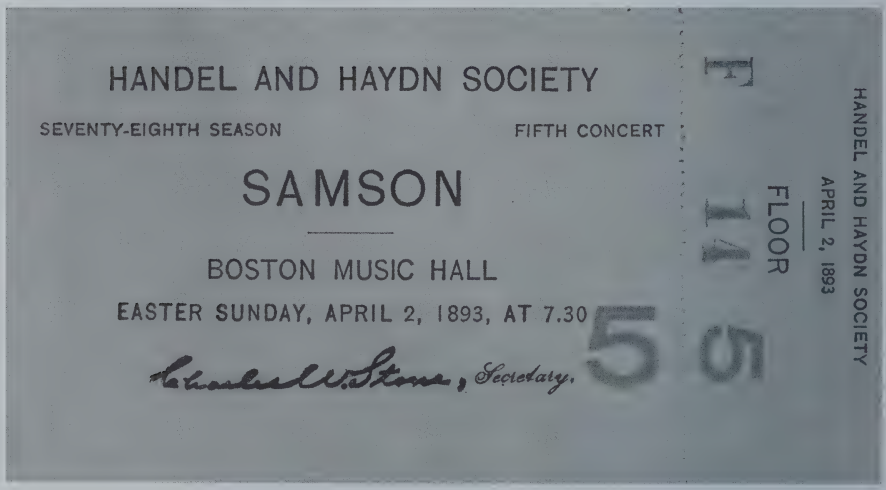
BICENTENNIAL BEAT
THE HISTORY OF *SAMSON*

H+H gave the American premiere of *Samson* on January 26, 1845. A.U. Hayter, organist for the Society, suggested the oratorio and updated Handel's original orchestration by adding other instruments.

After the final performance of the 1845 season, Hayter was presented with a silver pitcher and pair of matching goblets in recognition of his work. The inscription read: "Presented by the Handel and Haydn Society of Boston, to A.U. Hayter, in token of their estimation of his services as organist, and his assiduous exertions in bringing so successfully before the public Handel's oratorio of *Samson*, May 20, 1845."

Specific numbers from *Samson* were programmed at earlier H+H concerts, including Act III's "How willing my paternal love" on December 19, 1820, and Act II's "Honor and arms" on October 30, 1821.

In the 20th century, Handel's *Samson* was not performed, but another Samson story, *Samson et Dalila* by Camille Saint-Saëns, received its first H+H performance on April 19, 1908.


HANDEL AND HAYDN SOCIETY

SEVENTY-EIGHTH SEASON FIFTH CONCERT

SAMSON

BOSTON MUSIC HALL

EASTER SUNDAY, APRIL 2, 1893, AT 7.30

Charles W. Stone, Secretary.

F 14 5

HANDEL AND HAYDN SOCIETY

APRIL 2, 1893

FLOOR

5

Opposite page:
In 1845, H+H performed *Samson* 16 times over two seasons. Another six performances followed between 1846 and 1847. In the 1850s, there were eight performances of *Samson* and three for the remainder of the century.

SAMSON,

AN ORATORIO,

THE WORDS BY MILTON:

THE MUSIC COMPOSED, A. D. 1742, BY HANDEL.

TO BE PERFORMED BY THE

Handel and Haydn Society,

AT THE MELODEON,

On Sunday Evening, February 2d, 1845.

THE PERSONS.

SAMSON.	HARAPHA, *of Gath.*
MANOAH, *the Father of Samson.*	MESSENGER.
DALILA, *his Wife.*	CHORUS OF ISRAELITES.
MICAH.	CHORUS OF PHILISTINES.

☞ *Performance to commence at 7 o'clock.* ☜

PART I.

OVERTURE.

SCENE BEFORE THE PRISON IN GAZA.

RECITATIVE. *Samson,* (Blind and in Chains.)

This day a solemn Feast, to Dagon held,
Relieves me from my task of servile toil;
Unwillingly, their superstition yields this rest,
To breathe Heav'ns air, fresh blowing pure and sweet.

CHORUS of the *Priests of Dagon.* [Soc. Coll. vol. 4, p. 147.]

Awake, awake, the Trumpet's lofty sound,
The joyful, sacred Festival comes round,
When Dagon king of all the earth is crown'd.

RECITATIVE.

Samson.—Whom have I to complain of but myself?
Who, heav'ns great trust, could not in silence keep,
But weakly to a woman must reveal it?

Micah.—Matchless in might! once Israel's glory, now her grief,
We come, (thy friends well known,) to visit thee,

Samson. Welcome my friends.

Micah.—Which shall we first bewail, thy bondage, or lost sight?

Samson. O loss of sight! of thee I most complain,
O worse than beggary, old age, or chains!
My very soul in real darkness dwells!



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Harry Christophers, *conductor*
Period Instrument Orchestra and Chorus
Vocal Apprenticeship Program Young Men's and Young Women's Choruses

VIVALDI *L'ESTRO ARMONICO*

FRIDAY, OCTOBER 31, 2014 AT 7.30PM
SUNDAY, NOVEMBER 2, 2014 AT 3PM
NEC'S JORDAN HALL

Aisslinn Nosky, *violin and leader*
Period Instrument Orchestra

HANDEL *MESSIAH*

FRIDAY, NOVEMBER 28, 2014 AT 7.30PM
SATURDAY, NOVEMBER 29, 2014 AT 3PM
SUNDAY, NOVEMBER 30, 2014 AT 3PM
SYMPHONY HALL

Harry Christophers, *conductor*
Period Instrument Orchestra and Chorus
Joélle Harvey, *soprano*
Tim Mead, *countertenor*
Allan Clayton, *tenor*
Brindley Sherratt, *bass*

HOLIDAY SING

SATURDAY, DECEMBER 13, 2014 AT 1PM + 3PM
THE GREAT HALL AT FANEUIL HALL

Lisa Graham, *conductor*
Handel and Haydn Society Chorus and Brass Quintet
Vocal Apprenticeship Program Choruses

A BACH CHRISTMAS

THURSDAY, DECEMBER 18, 2014 AT 7.30PM
SUNDAY, DECEMBER 21, 2014 AT 3PM
NEC'S JORDAN HALL

Scott Allen Jarrett, *conductor*
Period Instrument Orchestra and Chorus

HAYDN: SYMPHONIES AND CONCERTO

FRIDAY, JANUARY 23, 2015 AT 7.30PM
SUNDAY, JANUARY 25, 2015 AT 3PM
SYMPHONY HALL

Harry Christophers, *conductor*
Aisslinn Nosky, *violin*
Period Instrument Orchestra

MOZART AND BEETHOVEN

FRIDAY, FEBRUARY 13, 2015 AT 7.30PM
SATURDAY, FEBRUARY 14, 2015 AT 7.30PM
SUNDAY FEBRUARY 15, 2015 AT 3PM
NEC'S JORDAN HALL

Richard Egarr, *conductor*
Period Instrument Orchestra and Chorus

MENDELSSOHN *ELIJAH*

FRIDAY, MARCH 6, 2015 AT 7.30PM
SUNDAY, MARCH 8, 2015 AT 3PM
SYMPHONY HALL

Christopher Hogwood, *conductor*
Period Instrument Orchestra and Chorus
Sarah Coburn, *soprano*
Christianne Stotijn, *mezzo-soprano*
Andrew Kennedy, *tenor*
Andrew Foster-Williams, *bass-baritone*

BACH *ST. MATTHEW PASSION*

FRIDAY, MARCH 27, 2015 AT 7.30PM
SUNDAY, MARCH 29, 2015 AT 3PM
SYMPHONY HALL

Harry Christophers, *conductor*
Period Instrument Orchestra and Chorus
Vocal Apprenticeship Program Young Men's and Young Women's Choruses
Joshua Ellicott, *tenor (Evangelist)*
Roderick Williams, *baritone (Jesus)*
Joélle Harvey, *soprano*
Catherine Wyn-Rogers, *mezzo-soprano*
Matthew Long, *tenor*
Sumner Thompson, *baritone*

HAYDN *THE CREATION*

FRIDAY, MAY 1, 2015 AT 7.30PM
SUNDAY, MAY 3, 2015 AT 3PM
SYMPHONY HALL

Harry Christophers, *conductor*
Period Instrument Orchestra and Chorus
Sarah Tynan, *soprano*
Jeremy Ovenden, *tenor*
Matthew Brook, *bass-baritone*

HANDEL AND HAYDN SINGS

JUNE 18, 2015 AT 7.30PM
SYMPHONY HALL

Harry Christophers, *conductor*
Period Instrument Orchestra and Chorus

For more information, and to subscribe, pick up our season brochure at the patron info table or visit *handelandhaydn.org*.

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HANDEL *MESSIAH*

Timed expressly for the Bicentennial, this is H+H's first recording of Handel's powerful oratorio under the direction of Artistic Director Harry Christophers. The CD, recorded live at Symphony Hall in November 2013, is an essential addition to any music lover's collection.

$30 (Tax included + $3 shipping)

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A fascinating account of 200 years of H+H history, from its founding in 1815 and first concerts at King's Chapel through its evolution as a professional ensemble focused on Historically Informed Performance. The book is full of treasures from the archives and personal accounts from two centuries of Bostonians. Co-edited by Teresa M. Neff and Jan Swafford.

$40 ($2.50 tax + $7 shipping)

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UPCOMING CONCERTS BY H+H MUSICIANS

Clayton Hoener, *violin*
May 5, 2014 at 10am; Cambridge Music Consortium (315 Broadway, 2nd floor, Cambridge)
Lecture on "Teaching bowing techniques utilizing Sevcik's School of Bowing Technique, Op. 2 & 3"

Sarah Freiberg, *cello*
May 12, 2014 at 7:30pm; Powers Music School, Belmont, MA
Faculty Recital Series: Bach, Beethoven and Brahms
powersmusic.org

Julia Cavallaro, *soprano* and **Stefan Reed**, *tenor*
May 17, 2014 at 8pm; Church of St. Brigid, 1981 Massachusetts Ave., Lexington, MA
Soloists with Concord Chorus and the Pro Arte Chamber Orchestra of Boston
concordchorus.org

Sonja Dutoit Tengblad, *soprano* and **Emily Marvosh**, *alto*
May 18, 2014 at 4pm and 6:30pm; George Kent Performance Hall, Westerly, RI
Soloists in Dvorak's Stabat Mater with the Chorus of Westerly
chorusofwesterly.org

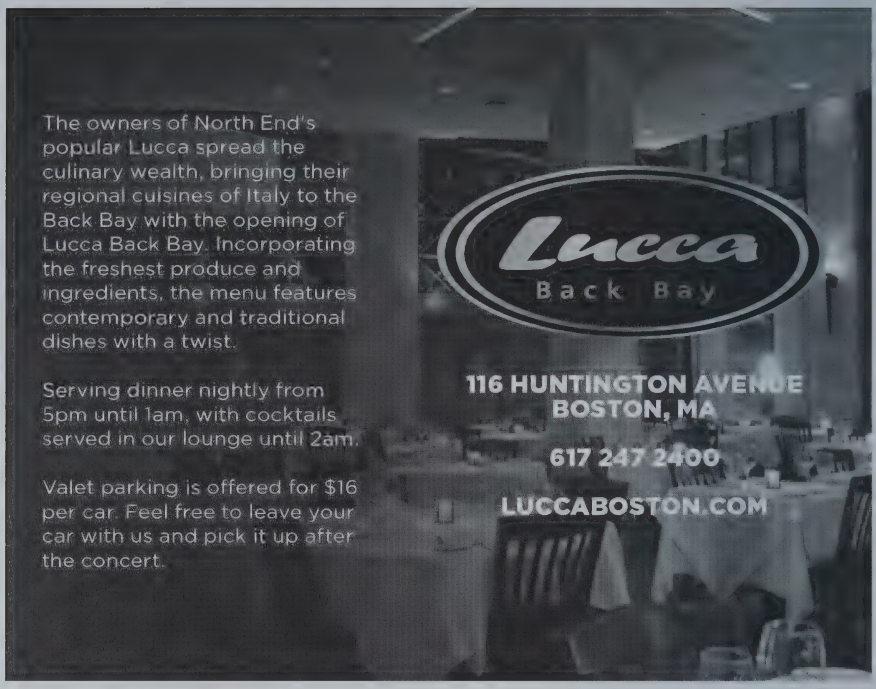
Margot Rood, Sonja DuToit Tengblad, and Shari Wilson, *sopranos*; **Mary Gerbi, Emily Marvosh, and Clare McNamara**, *altos*; **Paul Perfetti**, *trumpet*
May 23, 2014 at 8pm; Memorial Church, Harvard University
May 24, 2014 at 8pm; Marsh Chapel, Boston University
Program of Schlosberg, Alford, Hong, Yukechev, Chesnekov, and Gubaidulina
loreleiensemble.com/season/

Christina Day Martinson, *violin* and **Jenny Stirling**, *viola*
May 31, 2014 at 8pm; Friends Meeting House; Cambridge, MA
June 1, 2014 at 7pm; First Parish in Concord; Concord, MA
Haydn's Quartet Op. 20, No. 5; Anton Webern's *Langsamer Satz*; and Schubert's Quintet in C
sarasamusic.org

Stephen Hammer, *oboes* and **Eric Hoeprich**, *clarinets*
June 22–27, 2014; Slosberg Music Center, Brandeis University
Historical Woodwinds Workshop
brandeis.edu/summer/workshops/woodwind.html

Stephen Hammer, *oboe*; **Eric Hoeprich**, *clarinet*; **Julie Leven,** *violin*; **David Miller**, *viola*; **Guy Fishman**, *cello*
June 26, 2014 at 8pm; Slosberg Music Center; Brandeis University; Waltham, MA
June 27, 2014 at 8pm; Olin Hall, Bard College; Annandale-on-Hudson, NY
June 28, 2014 at 6pm; Daniel Arts Center, Bard College at Simon's Rock; Great Barrington, MA
Crusell's Divertimento for Oboe and Strings, Mendelssohn's Quartet in A Minor, Op. 13, and Brahms' Clarinet Quintet
astonmagna.org/calendar/

Margaret Lias, *alto*
July 6, 2014; Church of the Advent; Boston, MA
Soloist in Rheinberger's *Missa Puerorum*, Op. 62



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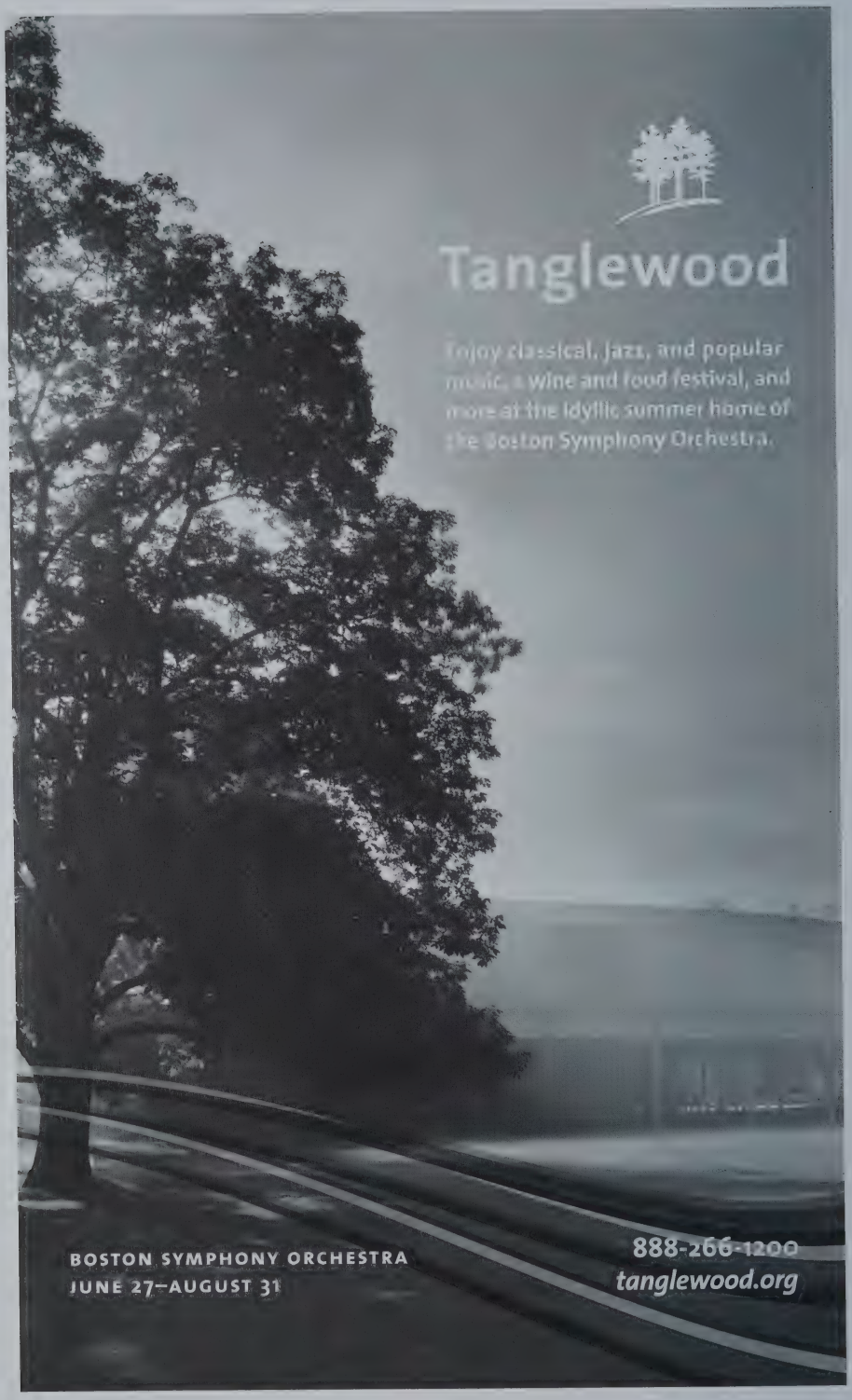
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Contact Meagan McMullen at
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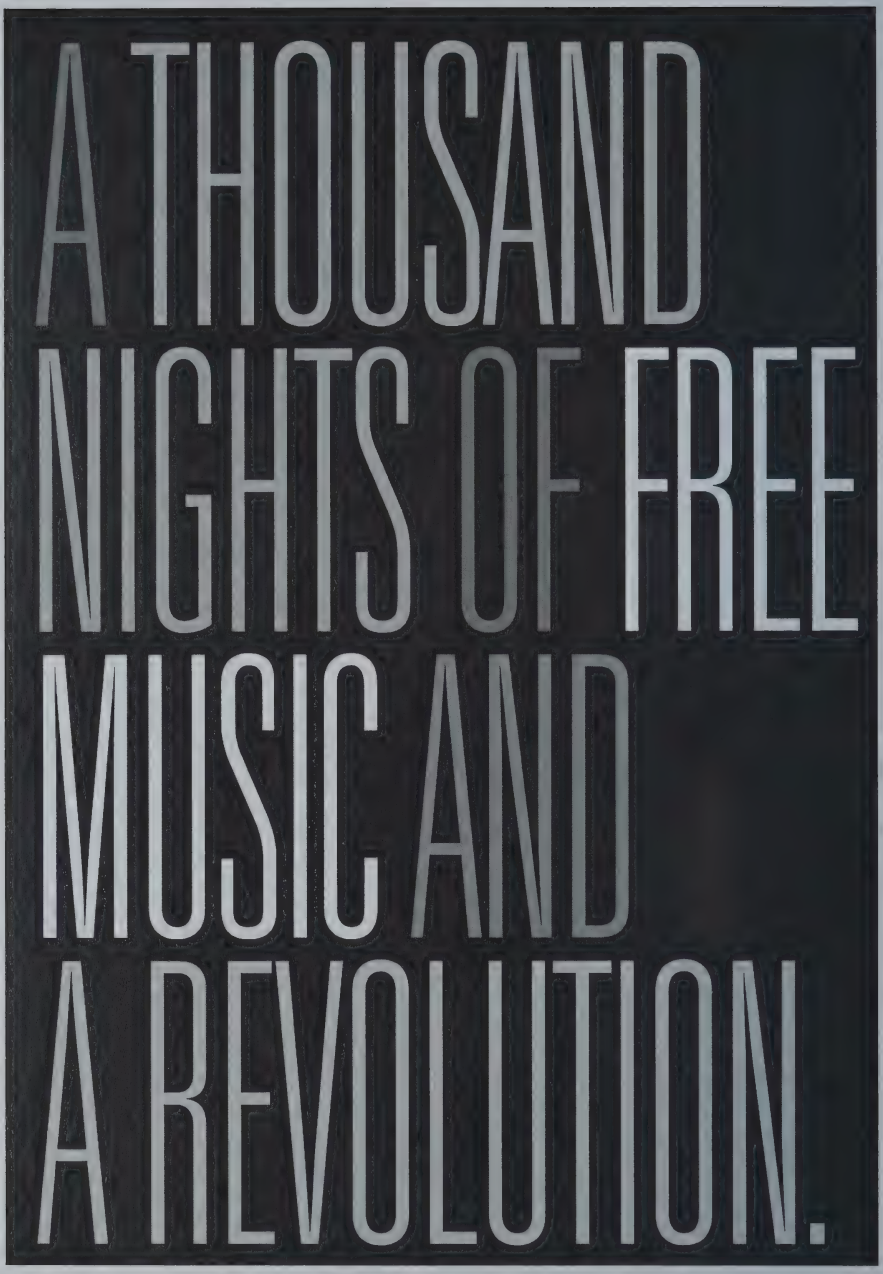
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2013/2014 Performance Season

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The Handel and Haydn Society recognizes the following generous donors, whose cumulative giving to H+H is $100,000 or more, as lifetime benefactors in perpetuity.

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Eight Anonymous Donors

* Deceased





"Under our eyes and ears, Handel and Haydn has become a world-class organization, as good as anything in the world."
-Art and Elaine Robins

Art and Elaine Robins, members of the *1815 Society*, have been subscribing to the Handel and Haydn Society for more than 30 years and have been impressed by how much H+H has grown during that time. Understanding that ticket sales don't cover the full costs of the organization, the Robins have a made a provision in their will to ensure that H+H can continue its tradition of excellence for future generations.



JOIN THE *1815 SOCIETY*

As the Handel and Haydn Society approaches its Bicentennial year, now is a great time to help us "plan a legacy of music" to ensure our future. To find out more about the *1815 Society* and how you can become a member, contact Mike Peluse, Director of Development, at 617 262 1815 or *mpeluse@handelandhaydn.org*.

1815 SOCIETY

The Handel and Haydn Society thanks the following donors for including H+H in their long-term financial and estate plans.

Allison & William Achtmeyer
Marie-Hélène Bernard
Herbert & Barbara Boothroyd
Dr. Lee Bradley III*
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Patricia Collins
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*Deceased



ENDOWED CHAIRS AND NAMED FUNDS

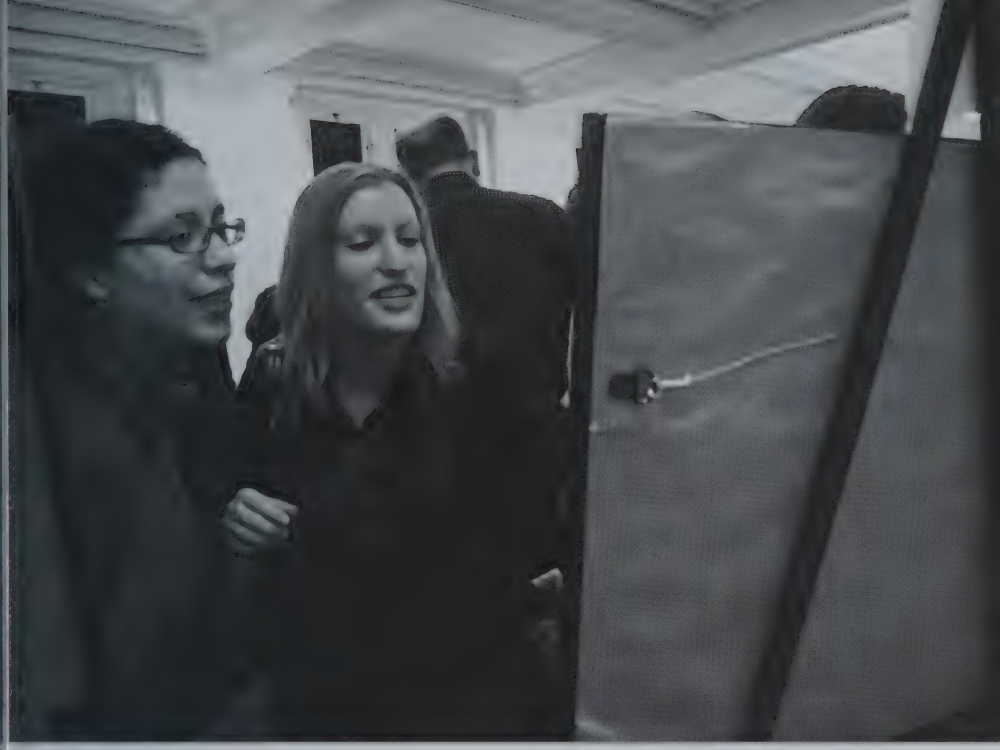
Handel and Haydn Society is grateful to the generous donors who have endowed chairs and established named funds to support H+H's educational and artistic programs. If you are interested in a naming opportunity, establishing a fund, or contributing to an existing fund, contact Mike Peluse, Director of Development, at 617 262 1815.

Chorus
Handel and Haydn Society Chorus: *Endowed in perpetuity by Jane & Wat Tyler*
Chorusmaster: *Cabot Family Chorusmaster Chair in memory of Ned Cabot*

Orchestra
Concertmaster: *Joan & Remsen Kinne Chair*
Principal Second Violin: *Dr. Lee Bradley III Chair*
Principal Viola: *Chair funded in memory of Estah & Robert Yens*
Principal Cello: *Candace & William Achtmeyer Chair*
Principal Bass: *Amelia Peabody Chair*
Principal Oboe: *Chair funded in part by Dr. Michael Fisher Sandler*
Principal Horn: *Grace & John Neises Chair*
Organ: *Chair funded in perpetuity in memory of Mary Scott Morton*
Timpani: *Barbara Lee Chair, in memory of John Grimes*

Education and Outreach
Full Program (in perpetuity): *Karen S. & George D. Levy Education Program*
Christopher Hogwood Historically Informed Performance Fellowship
Evangelyna Etienne Scholarship
Candace MacMillen Achtmeyer Award
Barbara E. Maze Award for Musical Excellence

Named Funds
George Geyer Fund
John Grimes Fund
Rick Menaul Fund



MassArt Student Artwork Inspired by Handel *Samson*

The Handel and Haydn Society is proud to continue a creative partnership with the Massachusetts College of Art and Design this season. Through *Project: Handel,* the institutions explore the impact of multidisciplinary learning; demonstrate the ways in which a performing arts organization and an artistic institution of higher education can engage students, educators, concertgoers, and the global Internet community; and test the public's conceptions of the arts.

Under the instruction of MassArt faculty members, junior class students in the Illustration department created works of visual art inspired by Handel's dramatic oratorio *Samson*. H+H Historically Informed Performance Fellow Teresa Neff and H+H musicians visited classes to give students greater insight into who Handel was, how he approached composition, the story of *Samson*, and the music of this masterwork. **In April, a panel of MassArt faculty and H+H patrons selected 12 works to display at Symphony Hall during today's performance. You may view the artwork in the Cabot-Cahners Room on the first balcony level.**

Visit *handelandhaydn.org* to explore all of the artwork created for *Project: Handel*. Thank you to Copley Art & Framing for its generous support of this project.

MASSART
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OF ART AND DESIGN

SYMPHONY HALL
PATRON INFORMATION

For patrons with disabilities: elevator access to Symphony Hall is available at both the Massachusetts Avenue and Cohen Wing entrances. An access service center and accessible restrooms are available inside the Cohen Wing.

Large print program notes are available at the Patron Information table in the lobby.

Assistive listening devices are available. Please see the head usher for details.

Late seating: Those arriving late or returning to their seats will be seated at the discretion of the management.

Lost and found is located at the security desk at the stage door on St. Stephen Street.

Lounge and Bar Service: There are two lounges in Symphony Hall: The O'Block/Kay Room on the orchestra level and the Cabot-Cahners Room in the first balcony. Each serves drinks starting one hour before each performance and during intermission.

Coatrooms are located on the orchestra and first balcony levels, audience-left, and in the Cohen Wing.

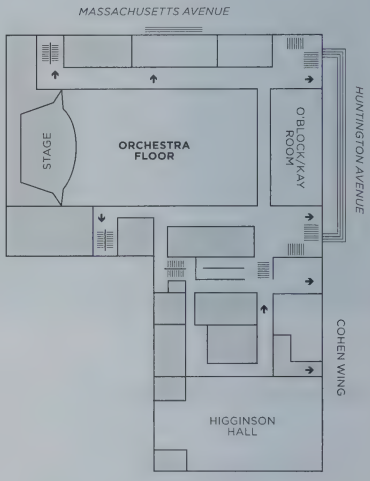
Ladies' rooms are located in both main corridors on the orchestra level, at both ends of the first balcony, audience-left, and in the Cohen Wing.

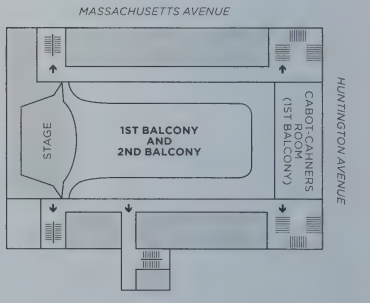
Men's rooms are located on the orchestra level, audience-right near the elevator, on the first balcony, audience-right, and in the Cohen Wing.

Shop: Handel and Haydn CDs and other merchandise are available to purchase in the Cohen Wing.

IN CASE OF EMERGENCY

Patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please follow any lighted exit sign to the street or follow alternate instructions as directed. Do not use elevators. Walk, do not run.





HANDEL AND HAYDN SOCIETY ADMINISTRATION

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Lina Zhong	Executive Assistant

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Jesse Levine	Personnel/Production Manager Music Librarian
Heather Fishman	Education Coordinator
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Joseph Stillitano	Conductor, Young Men's Chorus
Heather Tryon	Conductor, Singers and Youth Chorus
Michael Becker	Pianist
Anna Carr	Pianist
Alexandra Lutkevich	Pianist
Michael Driscoll	Musicianship Instructor
Craig McMahan	Musicianship Instructor
Vale Southard	Musicianship Instructor
Sonja Tengblad	Soprano, Vocal Quartet Teacher-in-residence, Joseph E. Lee School
Carrie Cheron	Alto, Vocal Quartet
Christian Figueroa	Tenor, Vocal Quartet
RaShaun Campbell	Bass, Vocal Quartet
Julia Scott Carey	Pianist, Vocal Quartet
Jennifer Ashe	Teacher-in-residence, John F. Kennedy School
Kilian Mooney	Teacher-in-residence, Joseph E. Lee School

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Trevor W. Pollack	Associate Director, Institutional Giving
Jan Miner	Campaign Major Gifts Officer
Brook Holladay	Campaign Manager
Haley Brown	Development Associate
Hannah Grube	Development Assistant

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Teresa M. Neff, PhD	Christopher Hogwood Historically Informed Performance Fellow

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James Doyle	Design and Multimedia Manager
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Evan Raczynski	Marketing Assistant
Naomi Brigell	Box Office Assistant

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Mary Ellen Reardon	Accounting Assistant
Michelle Chiles	Archivist

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Jessica Trainor	Jinzhao Wang

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Tsoutsouras & Company, P.C.	Auditors
Howland Capital Management, Inc.	

VOLUNTEER WITH US AND ATTEND CONCERTS FOR FREE!

Volunteers are essential to making our season a success. We need your help with concert operations, mailings, special events, and more.

To learn how to volunteer, contact our volunteer coordinator at *volunteers@handelandhaydn.org* or 617 262 1815.

ATTENTION, STUDENTS!

Internships are available year-round in the Artistic, Box Office, Development, Education, and Marketing departments. Visit our website for a listing of available internships.

handelandhaydn.org/internships

HANDEL AND HAYDN SOCIETY
GENERAL INFORMATION

Horticultural Hall
300 Massachusetts Ave
Boston, MA 02115

handelandhaydn.org
info@handelandhaydn.org

617 262 1815

Box Office
Hours Monday–Friday, 10am–6pm
Phone 617 266 3605
Web tickets.handelandhaydn.org
Email boxoffice@handelandhaydn.org

Group Sales
Groups of 10 or more save 20%.
Email *groups@handelandhaydn.org*
or visit *handelandhaydn.org/groups*.

Pre-Concert Conversations
The Handel and Haydn Society offers Pre-Concert Conversations free of charge to all ticket holders. Talks begin one hour prior to the concert and last 30 minutes.

At this concert, the conversations will be led by Teresa Neff, Historically Informed Performance Fellow.

Pre-Concert Conversation Locations:
Symphony Hall:
Higginson Hall (in the Cohen Wing)

NEC's Jordan Hall and Sanders Theatre:
Inside the concert hall

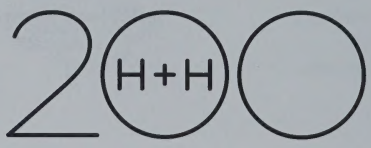
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Merchandise
Handel and Haydn offers gift items and recordings featuring the Period Instrument Orchestra and Chorus and guest artists throughout the season. Your purchases help support our education and artistic programming.

Shop Locations:
Symphony Hall:
Cohen Wing near Higginson Hall
NEC's Jordan Hall:
Orchestra level near the coat room
Sanders Theatre:
Memorial Transept outside the hall

Merchandise is also available online at *handelandhaydn.org/shop*.

SUBSCRIBE TODAY!
Join us for our 2014–2015 Bicentennial Season. Order forms are available at the patron information table in the lobby.



CELEBRATING OUR

40TH ANNIVERSARY SEASON



HANDEL

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